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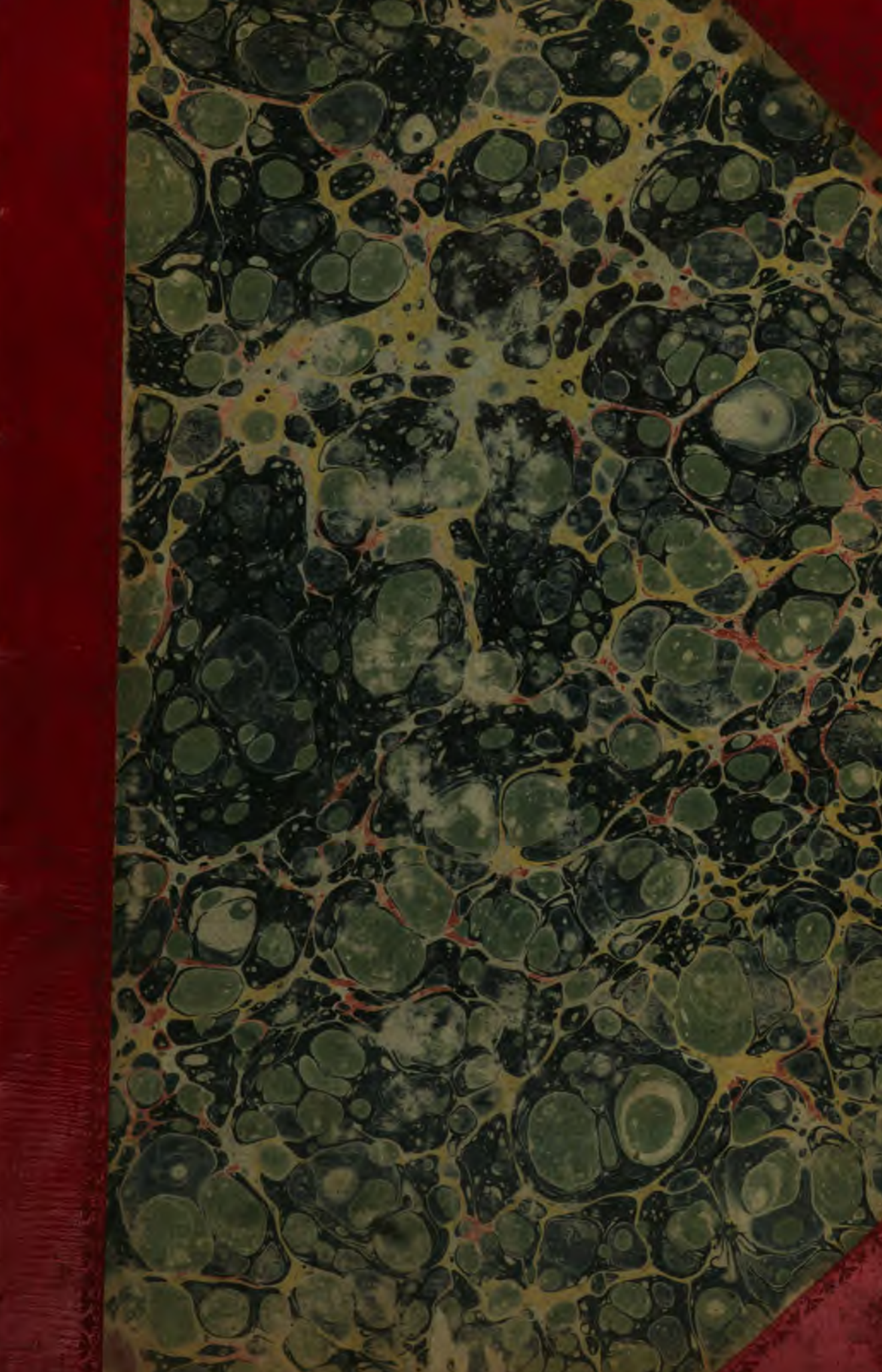
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Arch. Bodl.
D. 72

1707 d. 129

A
SERIES
OF
Groups,
ILLUSTRATING THE
PHYSIOGNOMY, MANNERS, AND CHARACTER
OF
THE PEOPLE
OF
FRANCE AND GERMANY.

~~~~~  
BY GEORGE LEWIS.

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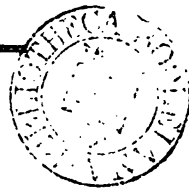
LONDON.

*Published for the Author,*

BY JOHN AND ARTHUR ARCH, CORNHILL;  
B. TRIPHOOK, OLD BOND STREET; AND J. MAJOR, FLEET STREET.

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1823.



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**R. WATTS, PRINTER,**  
Crown Court, Temple Bar.

## LIST OF PLATES CONTAINED IN THIS WORK.

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### DEDICATION TO THE COUNTESS SPENCER.

- Plate 1. **FRUIT-MARKET.** On the right are Two Fishermen, with their peculiar Costume. *Dieppe.*
2. **FISH-MARKET.** *Dieppe.*
3. **DILIGENCE,** from *Dieppe* to *Rouen.*
4. **BARBER'S SHOP, Rouen**—with the Postilion under the hands of the Friseur.
5. **EVENING PRAYERS** at *Rouen Cathedral*—Candle-light.
6. **A PEDLAR** and his **WIFE**, taking their repast of bread and fruit, near *Jumieges.*
7. **PREPARING FOR CONFESSION**—a Woman in the Confessional; near the centre a Young Woman is teaching a Child to worship a Crucifix. *Caudebec.*
8. **COUNTRY LABOURERS** returning Home. Heights near *Havre.*
9. **A FAMILY GROUP.** *Caen.*
10. **Gossiping** at the **WELL.** *Caen.*
11. **OUT-OF-DOOR MORNING GOSSIP.** Environs of *Caen.*
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13. **A NORMAN LADY** and her **PARISIAN HUSBAND.** *Bayeux.*
14. **FRUIT-WOMEN;** Boulevard des Italiens. *Paris.*
15. **A GROUP** of **WOMEN**, and another of **MEN**: the latter discussing the merit of two Engravings by Denoyer, from Raphael and Poussin, exhibited in a Print-shop near them. *Paris.*
16. **WOMEN** who carry Bread from the Baker's, resting themselves. *Paris.*
17. **FORTUNE-TELLER** of the **JARDIN DE TIVOLI**, practising his art by Lamp-light. *Paris.*
18. **FLOWER** and **FRUIT-STALLS.** A Shoe-black on the right, is reading *Boccaccio.* Boulevard des Italiens, *Paris.*



LIST OF PLATES CONTAINED IN THIS WORK.

- 19 & 20. FRUIT-STALL, with Porters, Shoe-blacks, &c. Boulevard Montmartre. *Paris.*
- 21 & 22. MORNING MARKETING on the Boulevard Poissonniere, *Paris.*
- 23 & 24. BOULEVARD DES ITALIENS, with its various traffic. *Paris.*
25. PEASANTS of the Environs of *Paris.*
- 26 & 27. BEGGARS surrounding a Carriage. *Eperney.*
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29. AN INDUSTRIOUS GROUP. *Toul.*
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36. MILK-WOMEN preparing to return from Market. *Ittenheim*, near *Strasbourg.*
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LIST OF PLATES CONTAINED IN THIS WORK.

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**DIRECTIONS FOR PLACING THE PLATES OF THIS WORK IN  
MR. DIBDIN'S TOUR IN FRANCE AND GERMANY.**

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To the Right Hon<sup>ble</sup>  
Lavinia Countess Spencer.

THESE ETCHINGS,

Illustrative of

The Manners and Character of the Inhabitants,  
of

FRANCE AND GERMANY,

are respectfully Dedicated

By her Obliged and faithful

Humble Servant,

G. Lewis.

Printed by J. B. G. & Co. London.



## ADVERTISEMENT.

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IN the year 1819, I accompanied the Rev. THOMAS FROGNALL DIBDIN on his "Bibliographical, Antiquarian, and Picturesque Tour in France and Germany," for the purpose of making drawings of such subjects as might be thought proper to be introduced into the work which Mr. DIBDIN intended to publish.

We landed at Dieppe on the 17th day of April; and proceeded from thence to Rouen, Caen, and Bayeux, and through most of the principal towns in Normandy, to Paris: from Paris we went to Strasburg, Munich, and through the Tyrol to Vienna; thence to Ratisbon and Mannheim, in our way back to Paris;—and we landed safely at Dover, after an absence of nearly seven months.

During the whole of our journey, I eagerly availed myself of every opportunity that occurred, of making drawings of such objects as I thought interesting, and which would tend to illustrate either the particular dresses and characters of the inhabitants, or the varied and interesting scenery of the different countries through which we passed.



Such of the drawings made during our tour as were intended for Mr. DIBDIN's work are already published; and few artists coming for the first time before the public, have been so fortunate as I consider myself to be, in having the greater part of my designs so faithfully and so skilfully engraved: and whatever may be the merits of the originals, the plates at least afford a very beautiful specimen, of the present state of the art of engraving in this country.

Few things strike a traveller, on his first visit to the Continent, more than the difference of the countenance and dress of the peasantry, from those of his own country. To an artist, the contemplation of the several classes of the inhabitants, their costume, their various occupations, and the marked and peculiar expression of the lower orders, is an inexhaustible field of enjoyment:—in my own case, it constituted the chief pleasure I derived from the tour.

In the course of the journey, many opportunities occurred of making drawings both of the scenery and of the inhabitants of the countries through which we passed, in addition to those which were considered requisite to be introduced into Mr. DIBDIN's tour; and far less praise than was bestowed on these designs by my friends and several eminent artists, would have induced me to publish, at least a selection from them.

The deciding on the manner of engraving the plates proposed for publication was a matter of considerable difficulty. To give them to the public in that style of

excellence and high finish, with which the groups in Mr. DIBDIN's Tour were engraved, would have rendered the work very costly : and if a sufficient number had been executed to exhibit specimens of each different place, independent of the risk of such an undertaking, the time necessary for its completion would have postponed the publication for a considerable period ; I determined, therefore, to execute the plates myself ; which must be considered merely as etchings, without any pretension to what is usually termed 'high finish.' As far as I have been able, I have endeavoured to give accurately the appearance and character of the different objects sought to be represented.

In making a selection from my drawings, I have been reluctantly forced to omit all those of the scenery of the Tyrol—scenery, perhaps, amongst the grandest in the world, and the most congenial to the feelings and the studies of an artist,—in order that I might be enabled to give a connected series of the various costume and characters of the different inhabitants of the places visited by us. In the choice I have made, it may be considered that I might have been more sparing : but when the extent of the tour is called to mind, I trust I shall be excused ; and, at all events, I hope that it will be found I have always been fully justified in the selection, by the variety of character and scene introduced into each plate.

That the character and costume of various nations are objects of interest, alike to those who travel and to those who remain at home—as bringing back pleasing recollec-

tions to the first class, and gratifying the curiosity of the other—must be admitted, when the number of successful works on this subject, lately published, is considered. Hitherto, in the delineation of costume, it seems to have been considered necessary to represent little else than the mere dresses; and if these, which are generally arranged after the antique, were accurate as to colour and shape, it was thought sufficient \*. It will however be admitted, that much more than this is wanting to give a correct idea of the characteristic appearance of different nations. In my sketches, I have, in addition to the costume, attempted, as far as I was able, to give the momentary action and expression of the different groups represented: the difficulty of this task, however, will, I trust, be some apology in those cases where I may be thought not to have succeeded.

Without wishing in any wise to set myself up as a censor of the modern taste, or of the specimens of art which for some time past have tended to form it; it is now admitted, I think, by many of those who stand highest both for theoretical and practical knowledge, that it would be better formed by a more careful attention to nature, as the grand fountain of every thing excellent in the art of design: and this remark, I must observe, is in a far greater degree applicable to the present taste for design on the Continent: there, every thing, a

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\* From these observations it is necessary to except the very spirited and original designs, now publishing, of the *Costume of Paris*, by Mr. J. Chalon. All who know the talents of that artist will be well assured that no work of his pencil would ever be deficient in accuracy or character.

drawing of the lowest peasant or of the most trivial subject, partakes of the flowing line, and of the elegant Greek form, which is indiscriminately lavished on every subject.

In venturing to say thus much, I hope I shall not be considered as being guilty of such absurdity as to want a due admiration for the antique:—and far be it from me to have it supposed, that, in making these remarks, I consider my few hasty sketches will have any weight in altering or improving the present taste, even if my opinion be correct: in truth, these observations are made rather as a defence for my designs, which are given, as they were made on the spot, without any attempt at improvement or alteration.

As my first object was to exhibit the peculiar character and expression of the different groups I wished to represent, I have faithfully, in every instance, copied the original sketches, without the slightest variation, either in the composition of the countenances or attitude of the figures. In doing this, some may consider I have erred: but my first object was character and expression; and to obtain this, I was willing to risk the loss of elegance of style in my composition. I am well aware, that had our tour been less rapid, I might have had greater and better opportunities of selection and of classification; and instead of individual portraits, of which my time alone admitted, I might have been able to have offered something more nearly exhibiting the *general* character of each class, something nearer the *beau ideal* (if I may use such an expression) of the French

and German peasantry: but not having the means of doing this, I determined on no account, where I had not nature to refer to, to stand the chance of the loss of truth in the search of *ideal* beauty. Where there was but one opportunity of making a study, it was natural that what was most prominent should be taken; and it may therefore, in some cases, be supposed I have, in my eagerness for character, overstepped the line, and instead of character brought home *caricature*. I have only to say, that every line and every feature represented was actually drawn on the spot; and nothing has been exaggerated or heightened, either from recollection or invention. In seeking character, those objects where most expression was observed were naturally selected;—if indeed the word ‘selection’ can be used, when time afforded so little opportunity of choice.

If I could have been tempted to have broken through my rule, and altered or recomposed my sketches, the faces in Plate 15 would have had less of the marked character than they now possess; neither would the heads of hair in the groups in Plates 12, and 13, be so marked: and yet I cannot, on consideration, accuse myself of having too liberally availed myself of the long black hair of the men, or the sharp elevated eyebrows of the women.

In addition, it must be observed that the character of countenance of the peasantry of many parts of the Continent is more marked and presents fewer objects of beauty than in England; and it is material that this should be borne in mind, in looking over these Etchings:

if this be done, it will prevent those who have not seen the rugged and unpleasing countenances of the Fishermen at Dieppe from thinking the figures in Plates 1, and 2, to be an unfair representation of the class. It also requires to be acquainted with the French postillion (an animal *sui generis*), before any one can be brought to accept the gentleman under the barber's hands (Plate 4), as a medium specimen of the dress and appearance of this order.

With some, the figure of the pedlar, Plate 6, may require defence; yet it is a *fac-simile* of the original, who, though it will be seen he was not himself much indebted to nature for his personal appearance, was not on that account the less willing to admire her beauties where she had been more bountiful; and, as he expressly told me, he had seated himself in the midst of the grand scenery, part of which I have sketched in the back-ground, in order that he might contemplate it at his leisure.

With respect to the male figure in Plate 25, this must be considered as coming within the line I have noticed; but I believe there are few indeed, who, having once seen the original, could have resisted the temptation to preserve his representation unaltered.

In pourtraying the dresses and the appearance of the inhabitants of different countries, recourse is naturally had to that class where the peculiarities of occupation and costume are the most striking; this invariably occurs amongst the lower orders of society: the upper classes

in all countries having nearly the same habits, and mixing in their pursuits with other nations, retain far less peculiarity of dress or character than the lower orders; and this will account for my selecting the class of persons I have generally represented, and for the omission of subjects taken from the upper walks of life: indeed there is little variation in the habits and appearance of genteel society in the principal towns on the Continent; and yet how much variety of dress, and how much national character, is to be observed in the fish-people of Strásbourg and the peasants at Munich.

I cannot help here noticing the uniform good-nature and inoffensiveness, of the peasantry and the lower orders throughout the tour: I do not recollect a single instance in which I was treated with rudeness, or intentionally interrupted. It is a matter of serious doubt, if a foreign artist were to attempt in a similar manner to sketch in this country from the life, whether he might not have some cause to repent of his temerity.

I have made the foregoing observations for the purpose of explaining the circumstances under which the drawings now published were made; although I am aware that they possess many defects, for which, I fear, nothing I have advanced will be considered as an excuse. How far I may have succeeded in giving interest or life to the different groups represented, the public must judge: and if it should decide but half as favourably as those have done who saw the sketches before they were etched, I shall be well content:—but the misjudging kindness of friends respecting unpublished works is proverbial.

In addition to the foregoing observations, it has been suggested that it may be advantageous, if a few notices respecting the different subjects are added.

Plates 1, 2, 35, 36, 37, 38, 40, 41, & 48, are all subjects of Marketing, buying and selling. A French market is the place of all others in which an artist may study French character and costume; at least that of the middling and lower orders. It is here that the propensity to gossip and idle is indulged to the full: inquiries are made and answered, kind messages sent and received, mixed up with the more important and long-contested subjects, of abating and maintaining the prices of the articles to be disposed of.

In England, the markets for retail articles are, in comparison with the Continent, in disuse: abroad, the few shops, and the little communication of one village with another, tend to make the market of the country-town of more importance.

Plate 48.—The Scenery and Market at Munich were amongst the most pleasing objects which I saw. We were there entertained by several curious stories of the King of Bavaria, who used to amuse himself by going amongst his subjects *en bourgeois*, and make occasional purchases of the country-people, without being known; and sometimes, when pressing too hard for an abatement, did not meet with very civil language.

Plates 10, 30, 33, 42. Fountains.—Next to the Market, the Fountain is the favoured spot in the morning for gossip;



and I rarely left a town which had one of these useful ornaments, without adding at least one or two studies to my sketch-book.

In the Plates relating to Normandy, the women's large head-dresses of white stiffened linen, with long lappets, (the *cauchois*,) are conspicuous. Although not very elegant, there is something, in their simplicity and singularity, which renders them pleasing; and they have a picturesque appearance, particularly as seen in the back-front view, No. 2: and, in comparison with the black bonnet and red cloak of the English market-wives, the long and flaunting lappets of the *cauchois*, and the neatly-arranged cloak of the Norman women, have, in the eye of an artist, considerably the advantage. This dress is peculiar to Normandy; it is chiefly worn by the peasants and middling class; and is frequently retained by those who have attained a higher rank, and have the honest pride of shewing their origin, rather than endeavouring to obliterate the traces of what they had formerly been.

The cocked hat and the *sabot*, both denoting marks of the French peasantry, are fast losing their ground, though not obliterated: the hat, however, with the Revolution and the conscription, has lost much of its old form, and is, where retained, beginning somewhat to assume the modern fashion of the military hats: the *sabot* is far less frequent; the progress of civilization, and the increasing happiness and comfort of the peasantry since the Revolution, have enabled them to substitute leather shoes for this cumbrous machine.

Plate 3 is a French Diligence.—It is necessary to see one—its furniture, the horses, the passengers, the harness, the *conducteur*, and the *postillon*—before any just estimate can be formed of it. I have here given a view of the Diligence in which we travelled. Being the first I had seen, I was eager to make my sketch of it: but I am sensible that it is not a just representation of this vehicle in general, as it is more heavy and clumsy than those we afterwards met with.

Plate 4 is the *French Postilion*.—An artist fond of the ludicrous might indeed devote a whole volume solely to the illustration of this important class of personages. The individual represented under the Barber's hands was of the *ancienne régime*: the jack-boots, hat, and the whole dress, had weathered the storm of the Revolution and the inroad of fashion. It has been objected, that the jack-boots (of which I have endeavoured to give a correct representation) are never put on but when just preparing to mount, and that the wearing them in the Barber's shop is not correct: in the present case, the postilion *was* prepared to mount; but it was Sunday; the operation of shaving had been forgotten; it was on a sudden recollected; and not even the impatience of an English party, post-haste for Paris, could persuade him to postpone this important affair: but that no time might be lost, he stalked into the Barber's shop with his boots still on his legs. I believe he was much flattered by my making a sketch of him; and was gravely warned to be in no hurry. He was pleased with the performance, accepted with becoming solemnity my compliment on his physiognomy, and desired that his name (JEAN FRANÇOIS VICTOR TIRMONT) should be written under the drawing.

Plates 26, 27. Beggars surrounding a Traveller's Carriage.—The Sentimental Journey raises our curiosity and expectations at the very name of French beggars: they have lost none of their interest: civility, and a quiet sort of expectation, without much importunity, as far as my observation went, distinguish them from their English brotherhood.

Plate 12.—*Artistes Decroteurs* are persons of some importance in France; whilst, in England, the domestic use of the genuine productions of Day and Martin has nearly abolished the aboriginal Shoeblack. It is not unfrequent to see three or more of these dexterous artists, polishing the boots of a person of importance: and, independently of the convenience of a clean pair of boots, much amusement may be gained at the same time. The young Gentleman in the Plate of the Boulevards (whom I interrupted in the perusal of a French translation of Boccaccio) entered into a long description of the art of sketching from Nature, which he assured me *he* found very difficult.

Plate 13 is a sketch made on the spot, at a house where Mr. Dibdin paid a visit;—some disturbance had taken place in the night, and the next-door neighbours had stepped in, to disclaim being parties to it. It may be proper to state, that the Gentleman in the back-ground (the Husband) had just made a purchase of a coffee-cup, which he was carrying home.

Plates 14, 15, 18, 21, &c.—The Groups on the Boulevards of Paris are all interesting. I have selected those which struck me most. Perhaps, considering that the

other parts of my work chiefly represent the lower classes, I should have here introduced personages of a higher cast: but character has been my peculiar object; and this is always found more marked in the lower orders. It has been objected, that the Views of the Boulevards do not do justice to their beautiful walks; but the long perspective of the trees, and of the houses and buildings, though delightful in themselves, are not so interesting in a picture, as the varied groups which line the whole course.

Plates 5, 32, 57.—In the Interior of Catholic Churches, which are open throughout the day, an artist will find ample field for study and observation: few subjects struck me more. I am aware however of the difficulty of the task, and that the few sketches I have made cannot be considered as doing justice to subjects, which might well deserve to have the highest reach of art bestowed on them. The groups seen at all hours, in devout offerings to their favourite saints; and the solitary penitent, shrouded in a long cloak, and placed behind a pillar or in some recess, abstracted in prayer or self-reproach; afford studies deserving the attention of a Michael Angelo.

Plate 57.—I was struck by the intensity of religious feeling in the whole group, and with the varied character in which this was expressed. Each person present devoutly kissed the glass of a frame, containing a very bad Print of the Virgin and Child.

Plate 46.—The Woman to the right is shading her eyes from the sun. It has been suggested, that the action of the figure is ambiguous.

The Scenery in Plates 50 and 60 afford specimens of the grand character of the Landscape of the Tyrol, which, in my opinion, has never yet had justice done to it: how far I may have succeeded in copying some of the scenes, I hope, at some future period, the Public may judge. If my own inclination alone had been consulted, I should have added many of the sketches of the scenery of the Tyrol to this Work: it is, however, my intention, at a future period, to publish a Selection of Thirty or Forty Tyrolese Views, from drawings which I made on the spot.

Plates 9, 11, 28, 29, 31, 34, 39, 46, 47, 50, 51, 52, represent different Groups of Peasants, which, I conceived, served to give their characters, and which do not require any particular explanation. If I had enjoyed more leisure during the Tour, I should have endeavoured to have added more interest to the groups, and to have selected those in which a more distinct story was told. With respect to the Group, Pl. 51, it was a happy party of the better sort of Peasants, in their holiday dress, just setting off for Church, and buying fruit to eat by the way. My recollection of the scene, the day, and the varied countenances of the party, tells me that I have not done justice to the subject. I have mentioned the grand scenery of the Tyrol. In addition to the Plates 50 and 60, the scenery in Plates 53 and 55 may be cited. I can hardly imagine finer subjects for a grand landscape, than the scenery and the figures here represented.

In concluding these observations, I feel bound to apologize for the long intervals between the publication of the different Parts; which, in some instances, I am aware,

may have proved inconvenient to many who had purchased the earlier Numbers. I trust, however, that the delay will be in some degree excused, when it is recollected that all the Plates have been executed by myself: and I hope it will be found, that the execution of the latter Parts has at least equalled that of the first.

G. LEWIS.



DIEPPE



G. D. 1841

*Le Costume de Dieppe*

London: Published May 1841, for the Author





# DIEPPE



G. H. L. 1841

*Les costumes de Dieppe ont été reproduits d'après les dessins de M. de la Roche, par M. de la Roche.*

London: Published by the Author.



# DIEPPE



PLATE I

*The costumes of the Dieppe women, as represented in the engraving, are not to be taken as a model.*

*London: Printed by W. B. & Co. 1840.*



THE ROAD TO ROUEN FROM DIEPPE



W. H. Stiles

*Illustration of the Road to Rouen from Dieppe*

*W. H. Stiles, and W. H. Stiles, from the*







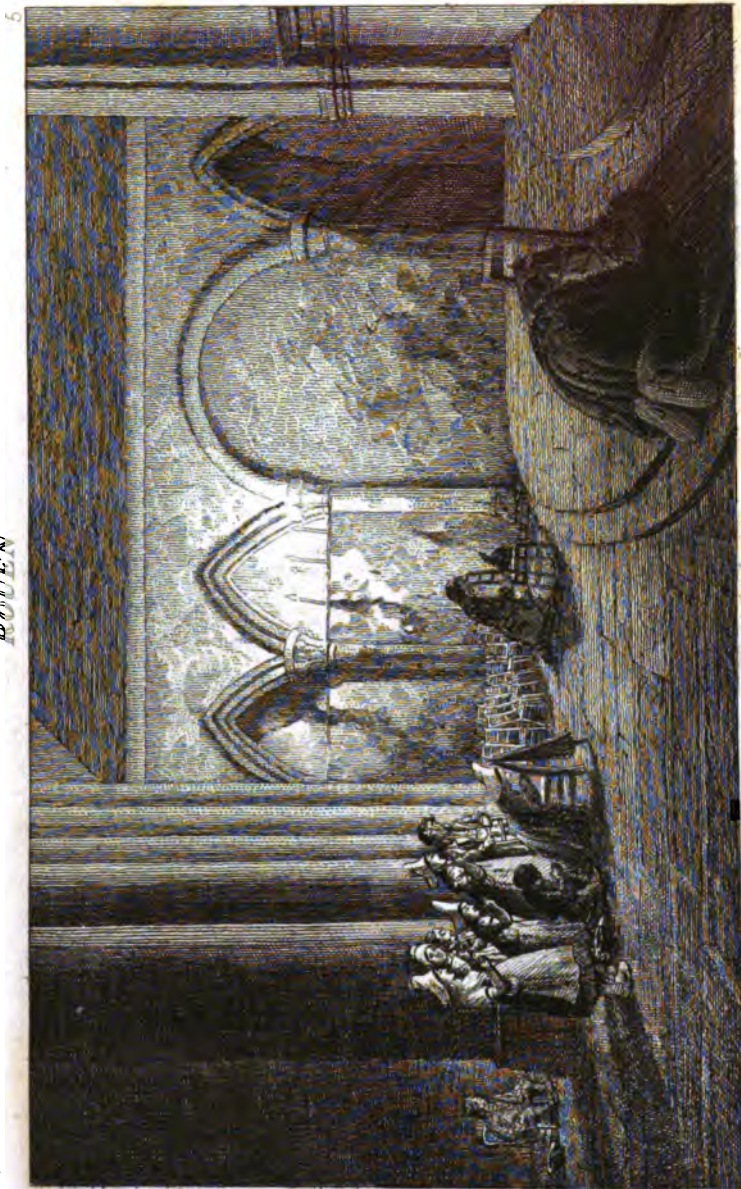
*Paris, 1821. — The interior of a Parisian Shop.*

*London, Published May 1821, for the Author.*





ROUEN



*Chapelle de sainte Anne, vue prise d'un point de vue élevé, par M. J. B. de la Roche.*



NEAR JUMINGES

6



G. L. d'Ass.

*The artist has never yet seen M. Ballat and his wife resting*

*London, Feb. 17th and May 1st 1821, for the Author*





CAUDEEN



6 L. 2. 6.

*London: Printed by J. Sturges, at the Sign of the Crown, in St. Dunstons Church-yard, 1701.*

*London: Published by W. B. for the Author.*



HAÏRE



*Le village de Haïre, vu de la mer.*

*Le village de Haïre, vu de la mer.*







W. L. D. 1851

*The people of the village of St. Martin, France.*

*London Published May 1851 for the Author*





G. L. M. 1851

*The Street Scene, London, 1851*

London Published May 1851 for the Author





CLERY

*The engraving is by the author.*

*London: Published by the Author.*



CAEN



*Caen, France, 1850.*

*London: Published May 1<sup>st</sup> 1851 for the Author.*







*Une adhésion entre eux — To us, but not*

*London Published May 1841 by the Author*





G. L. Webber

*Black and white engraving of a Parisian street scene, showing a group of women in traditional dress and a man sitting on the ground with an umbrella.*

London: Published May 1852, for the Author





*Illustration to the book  
"The Parisians" by G. L. D. R.*

*London Published May 1<sup>st</sup> 1841 for the Author.*





G. L. d'Arès

G. L. d'Arès

*Carte de la Ville de Paris - Paris - Paris - Paris*

*London Published May 1850 for the Author*







*The Theatre de l'Opéra de Paris, 1789.*

*London: Published May 1789, for the Author.*





*London and Paris — London and Paris — London and Paris*  
*London and Paris — London and Paris — London and Paris*  
*London and Paris — London and Paris — London and Paris*







made over to people and put it in the hands of the people.

London Published May 2<sup>nd</sup> 1802, for the Author







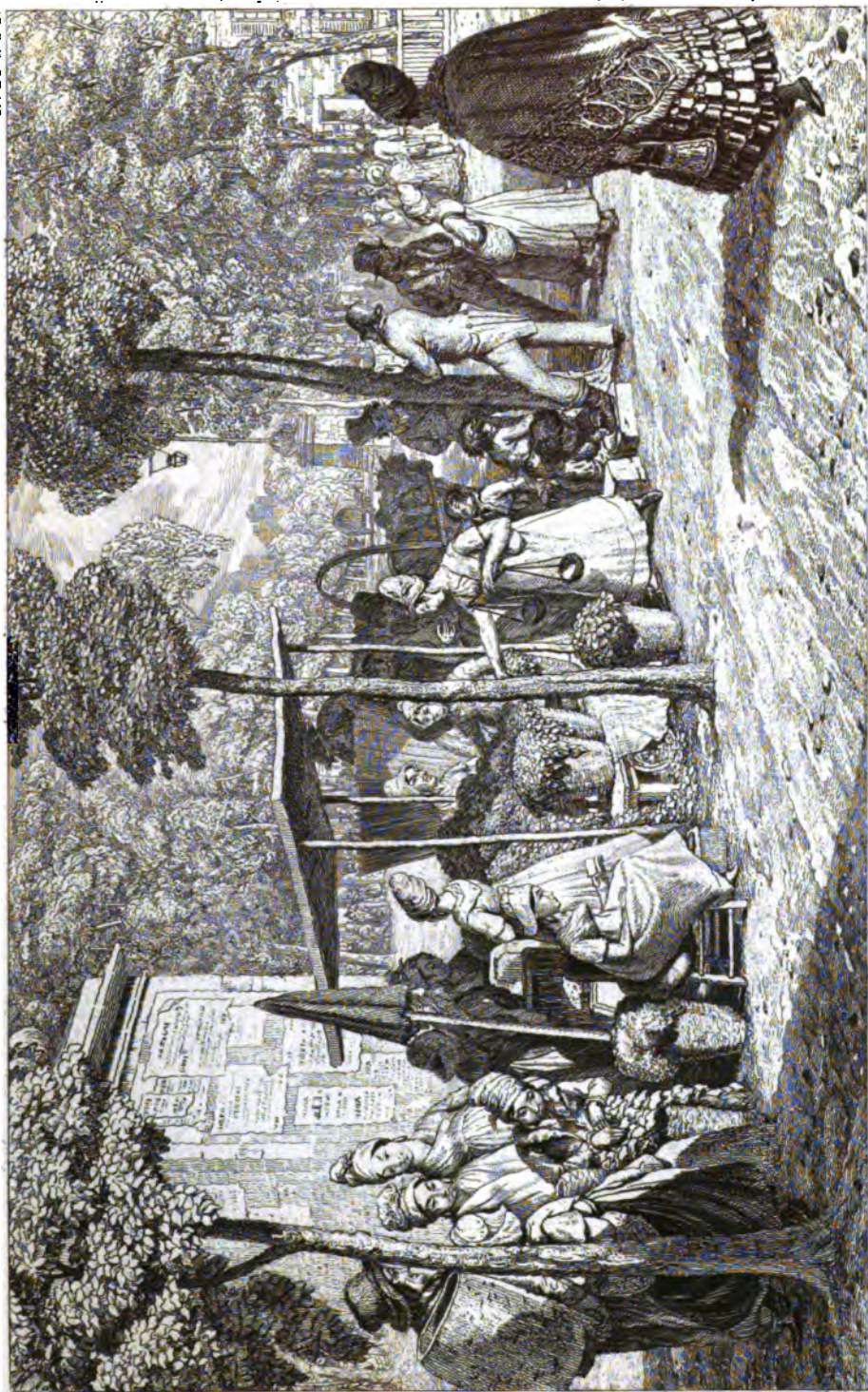
62. 1840

*Le Peuple de Paris, ou les Misères de la Capitale, par J. B. P. de la Harpe, auteur de la Vie de Louis XVI.*

*Paris: chez la Citoyenne, Palais National, ci-devant, ci-après, ci-dessus, ci-dessous, ci-devant, ci-après, ci-dessus, ci-dessous.*







G. L. Delaunay

Published by G. L. Delaunay, 10, rue de la Harpe, Paris. — Colored by G. L. Delaunay and with the original design.  
 Copied in London by the Author



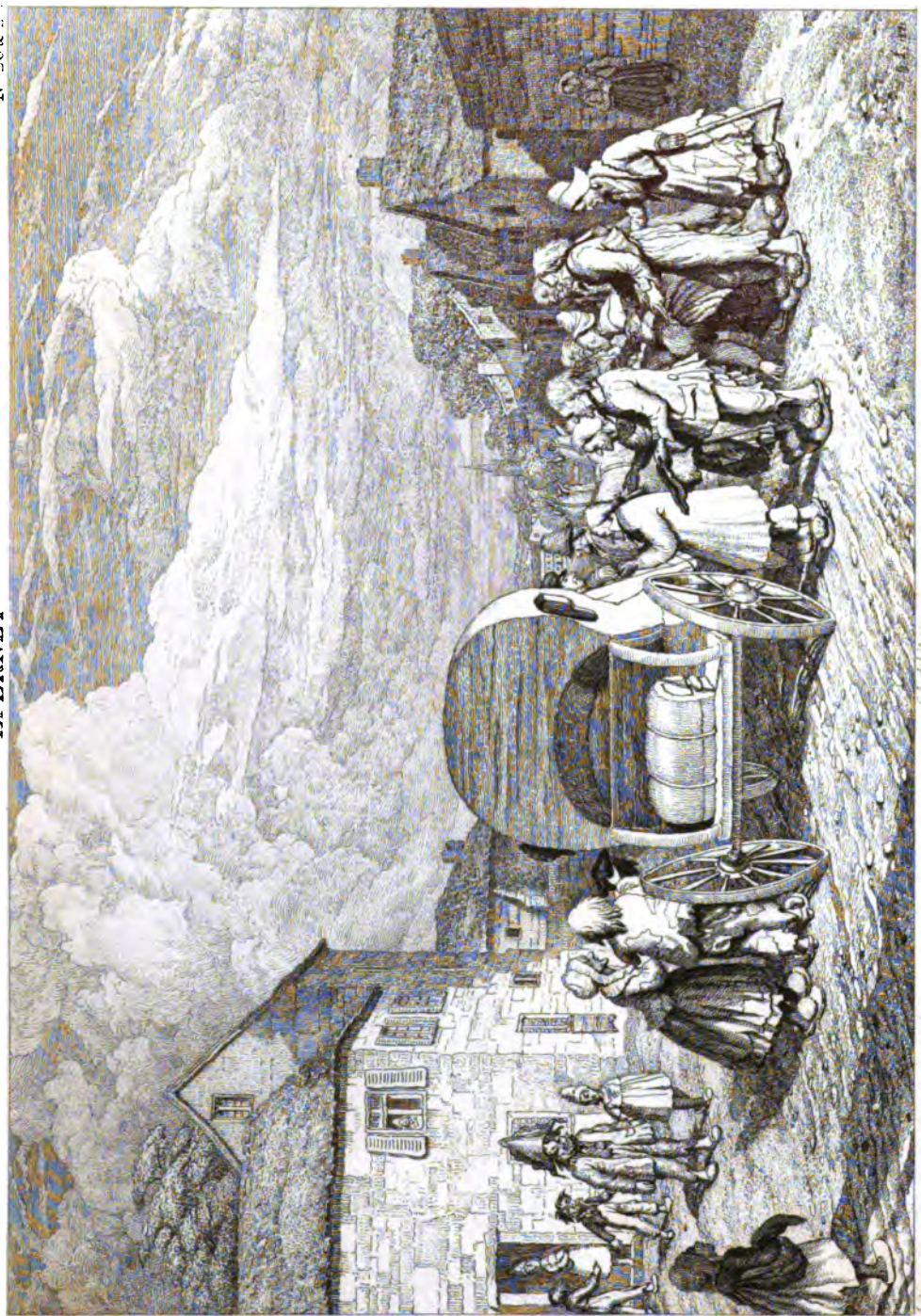




*Japan. A Japanese street scene. Country. 1861.*

*London. Published May 1861. For the Author.*





U.S. DEPT. OF AGRICULTURE  
BUREAU OF PLANT INDUSTRY  
WASHINGTON, D. C.  
1914







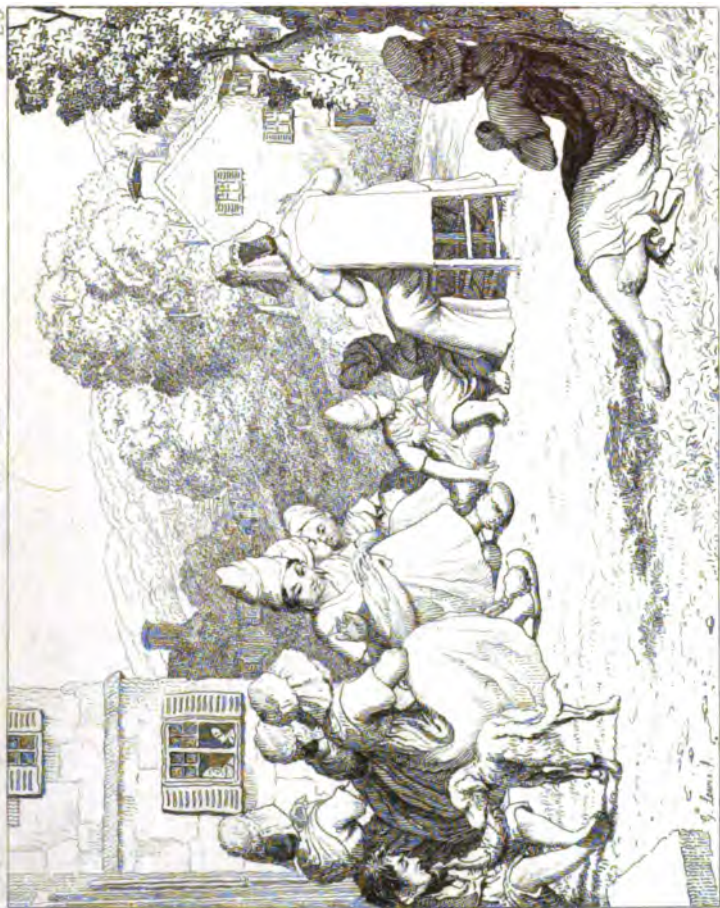
G. L. del. et sc.

Groupes de femmes et d'enfants avec un ———— Domestic groups of women and children  
with an ———— Present.

See also London. Published for the author







*The father of the boy in the picture is a very poor man.*

*London: Published May 1842, for the Author.*





1840

*For the purpose of publishing the "Nancy" in the "Nancy" for  
the year 1840, the author has published the "Nancy" for  
the year 1840.*

*For the purpose of publishing the "Nancy" in the "Nancy" for  
the year 1840, the author has published the "Nancy" for  
the year 1840.*



WALLACE.

Nº 31



*With a description of the story of the blind men and an elephant, and a description of the story of the blind men and an elephant.*

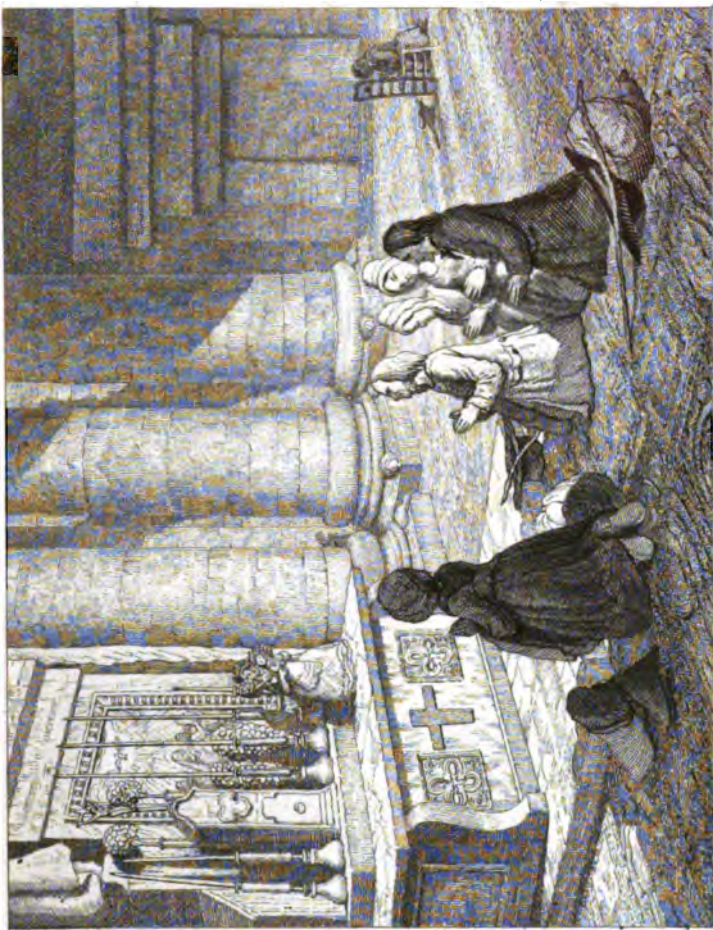
*See the London Standard for the 18th of June, 1881.*





# ST. NICOLAS

PLATE 2



*St. Nicholas, Bishop of Myra, is the patron saint of children. He is represented as a bearded man, wearing a mitre, and holding a book. He is surrounded by children and a woman.*

*Printed and Published by the Author.*







*Illustration of the making of paper and the printing of books, from the Chinese of  
Fukien, the first of a series of illustrations of the various arts and industries of  
China.*

*London, 1854. Published for the Author.*





Londoners at a public house. — *un grand festin dans un cabaret*  
*un dîner d'un voyageur*  
 London Oct 1851. Published for the Author

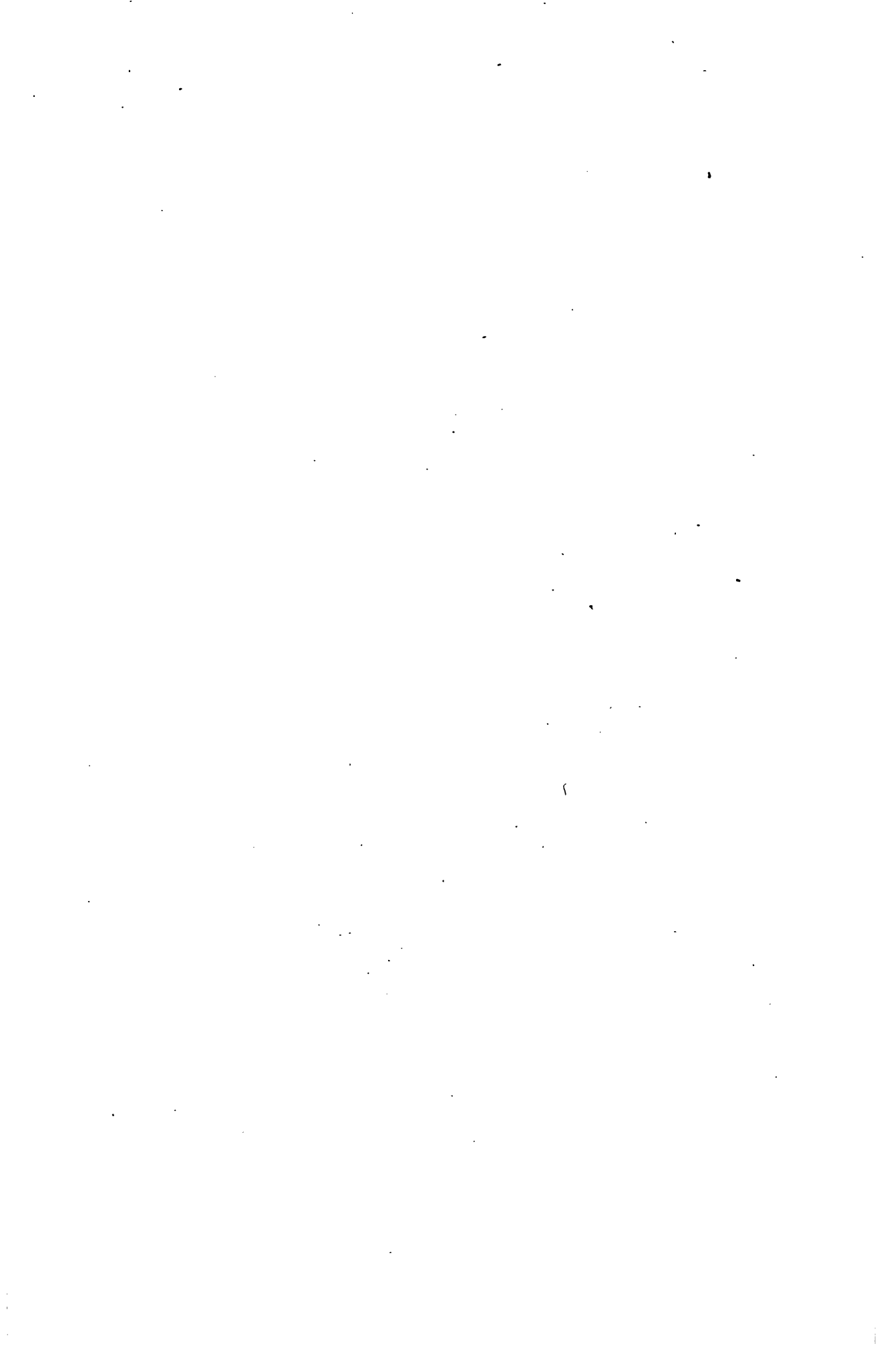


# SAVERNE

N. 10



*Figures and their wives and children  
in the market place.  
Saverne, 1850. (L. 1000. 1850. 1850.)*





**ITTENHEIM**

No. 36.



*With Women preparing to receive from Market. — Engraved by Robert A. Brown & Co. London.*

London Published for the Author Dec 1 1822





**STRASBURG**

No. 37



*C. J. Allen et al.*

1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 26





15 L. 100.000

*Collegio per la Scuola di Strassburg. — 15 L. 100.000.*

*London, 1847. Not Published for the Author.*





*Country people leaving the abbey grounds  
of their ancient the church*

*London: Published for the Author, Dec 1 1821.*





*del et al.*

# STILLS

London: Published for the Author Dec<sup>r</sup> 1821.





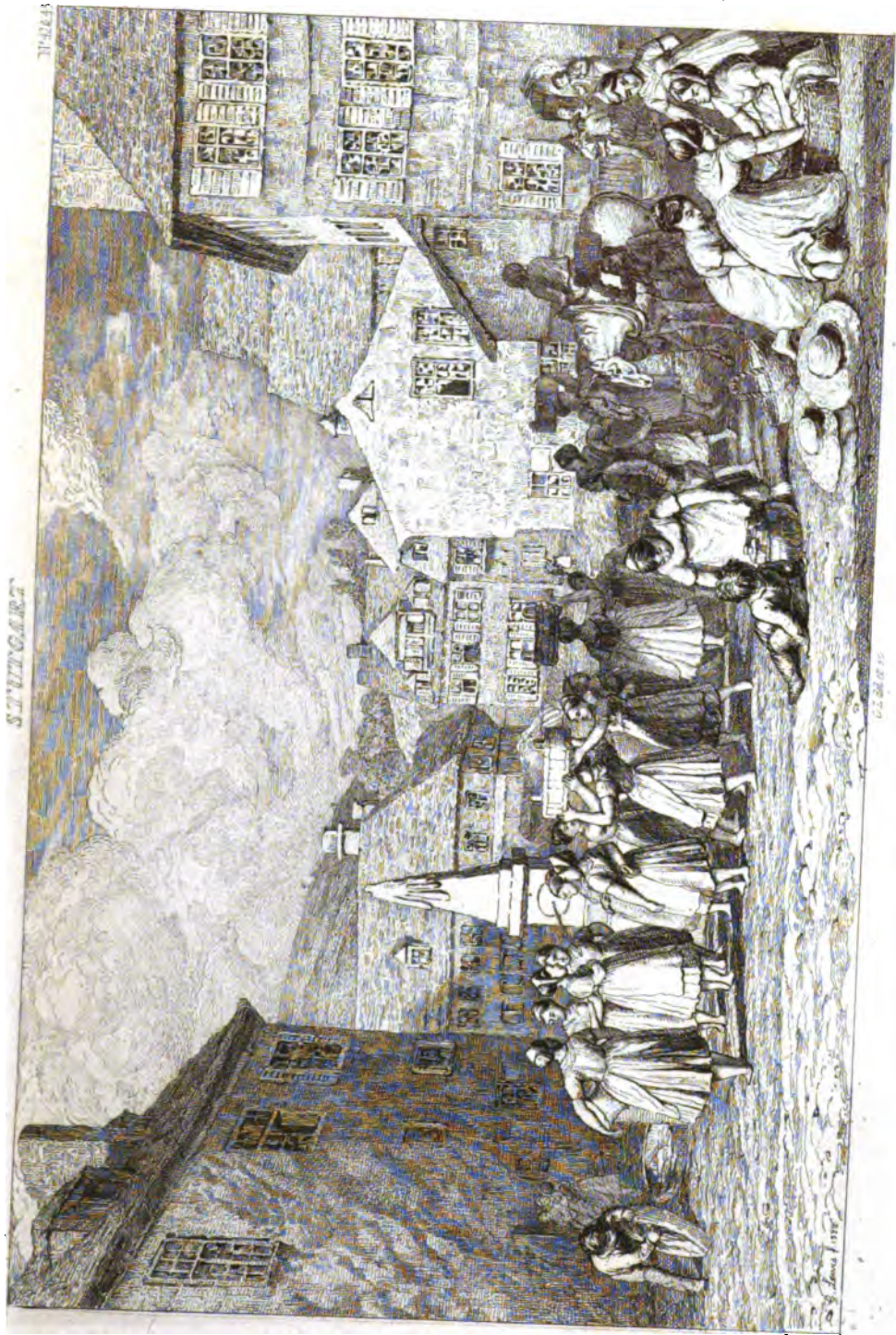


*Mardi-Saint — Le Mardi à Suva*

*Printed and Published by the Author.*







The Street in Stuttgart - Germany - The House of the Poor  
 The children of the poor





*Indefinite long; by 2 letters. — 2nd Indefinite number of syllables.*  
*of any number. — 2nd Indefinite number of syllables.*  
*As this is the number of syllables.*







Glorious scene - Lugsburg and beyond

As the scene is depicted in the Author





*of the same family — Lamentable in 1740*





NOUVEAU



— *Portrait of a man in a hat* —

By the artist's hand, 1850





*The Great Market - Morning - In the City of London - See Note.*

*See Description Published in the Author.*





ST GILGIN

3950



G. S. and Co.

*No. 1. St. Gilgin, 1871. — "The World, 1871, 1872."*

*Not the London, published for the Author.*





Sunday Breakfast - with the English and Immigrants - Port de la

Illustration by the artist







Five women Breton dress — Quatre de grande taille, une de petite  
taille.





A detailed illustration of a large group of people, including men, women, and children, standing in a line on a rocky shore. They are dressed in traditional, possibly biblical, clothing. The background features a dramatic landscape with large, dark, gnarled trees on the left and a bright, hazy sky with clouds. The scene is rendered in a classic, detailed style, likely a woodcut or engraving.

*Plumier, variegata* (the locality of *Guatemala* - *San Juan, Depto. de Guatemala*)





A detailed engraving depicting a large crowd of people gathered on a hillside. The crowd is composed of many individuals, some standing and some sitting, dressed in period clothing. In the background, a river flows through a valley, and a bridge is visible in the distance. The scene is set against a backdrop of rolling hills and a cloudy sky. The style is characteristic of 19th-century book illustrations.

State of Delays—Suite of J. P. Francis—Three hundred & Twenty-five Dollars—to Suit—for

1890-1891



Salutation of the Port of the Virgin in the Salutation de l'Image de la Vierge seen in  
Cathedral, Cathedral.

New Titles/Revisions Published for the Study





NEUMANN



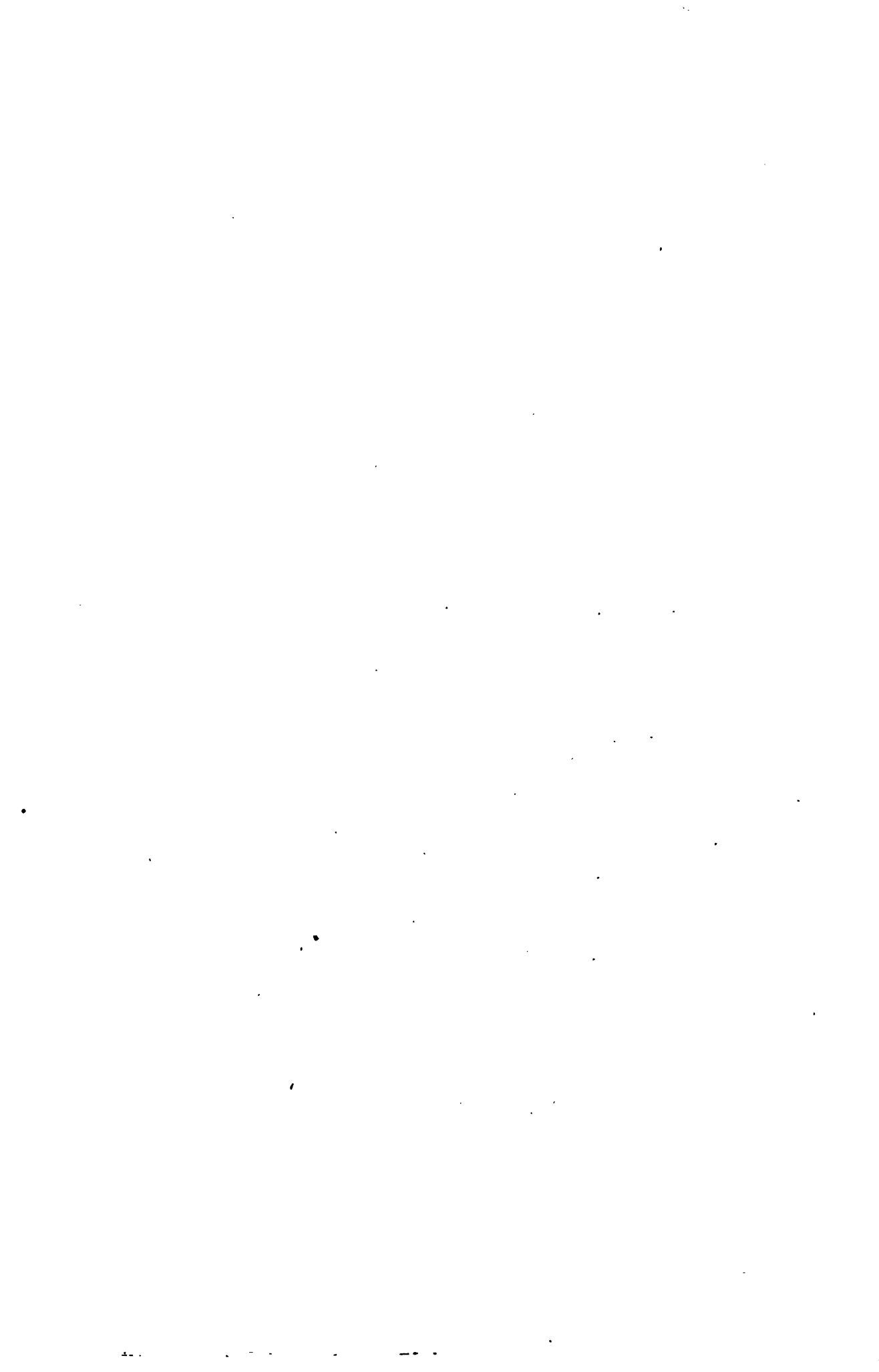
Neumarks Domains springing in country — The Citizens of Neumark, including the  
Group of Emigrants.  
The first time published in the paper.





*Published by W. Woodfall, at the Sign of the Sun, in St. Paul's Church-yard.*

*Printed and Published by W. Woodfall.*





22. 11. 1871



Illustration from "Lark" - Die Dämonen des "Lark".

and the "Lark" is the name of the author.











